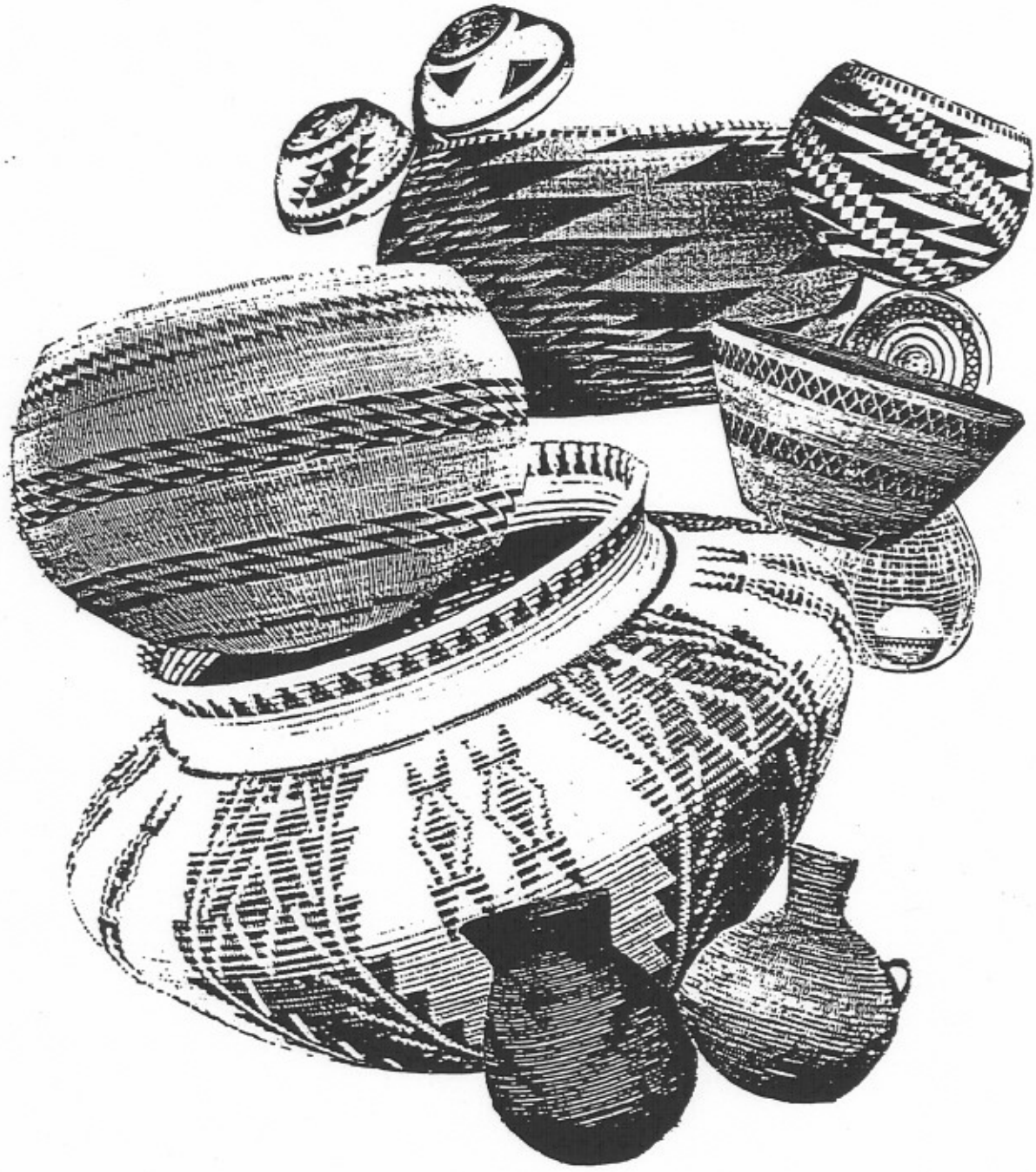
STATE INDIAN MUSEUM FEASIBILITY STUDY



CENTRAL MUSEUM BUILDING ARCHITECTURAL NEEDS

October, 1992

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Contents

NOTE: The term "STATE INDIAN MUSEUM" as used herein refers to the proposed new statewide facility that is the subject of this feasibility study, and is not to be confused with the existing State Indian Museum located at Sutters Fort SHP in Sacramento, California.

Introduction

In October 1991, the project team studying the feasibility of a new State Indian Museum presented its "California Indian Museum Study" to the State Legislature. Based on the concepts presented in that study, this report aims at presenting the central museum building as a physical and operational reality. For this reason, it focusses on goals and objectives, interpretive themes, facilities and programs, and an architectural concept for the central facility. It is aimed at providing guidance for architectural planning of the central museum building, and consists of five sections.

The first, *Goals and Objectives*, formally defines the larger purposes in justification of the State Indian Museum. These purposes are clearly implied in the description of the museum presented in the October 1991 report. Here, the goals and objectives directly clarify the intent of the earlier study, and establish concrete guides for further planning.

The *Interpretive Themes section* presents the point of view on which the museum system's interpretation will be based. Here are outlined those aspects of Native American history and culture deemed central to visitors' understanding. Interpretive themes demonstrate a defined perspective on events and conditions, and not merely the spotlighting of subject matter. While the interpretive themes may seem at best tangentially important to the architecture of the building, it is important that the design take the intellectual and emotional direction of the museum as a whole into consideration, and reflect those values.

The next section, *State Indian Museum Grounds: Facilities and Programs*, describes the heart of the proposed interpretation for the museum site. In this section, the programs and facilities relate to use of both the building and grounds, but with particular emphasis on the grounds. This is intended to draw a picture of the general operation of the site, so that a functional context exists in which the building can be understood.

The Museum Building Architectural Design Needs section describes the spaces to be included in the museum building, and summarizes the architectural requirements that grow out of the sum of the museum's goals and objectives, themes, facilities, media, and programs. This is intended to further assure that the built environment reflects the practical, interpretive, and philosophical needs of the new State Indian Museum. A summary of the building's estimated square footage space needs appears at the end of the section, p. 33. The total square footage is identical to that in the October 1991 report, but with some modifications in space distribution and clarification of function.

The final section, *Interpretive Narrative*, is aimed at conveying a sense of what a visitor might actually experience during a visit to the museum and its grounds.

Goals and Objectives

The October 1991 "California Indian Museum Study" grew out of a set of implicit goals and objectives for a new California Indian Museum System. The clearest statement in that document notes that:

> A fresh and bold approach is needed to develop facilities which interpret California Indians. The recommended approach is to develop a California Indian Museum System, consisting of an integrated central California Indian museum and an indeterminate number of local Indian museums, analogous to a central library and its branches. The system would be dynamic, involving Native California people in both planning and implementation of the facilities and programs. The California Indian Museum System would present an accurate [account of the] history, and culture of California Indians, vividly and respectfully. (Executive Summary, p. 1)

From this statement it is clear that the Indian Museum System's prime task is to enrich and benefit the people of California, regardless of ethnic or other affiliation, through better appreciation and understanding of the state's Native American cultural roots. To accomplish this, there must be effective interpretation -- really, education -- in a museum exhibit and program setting.

Due to the complex and sensitive nature of this undertaking, and the fact that a large collection of Native American materials is already in state ownership, the system inevitably must provide resources for preservation and study of that history and culture. Visitors and scholars of any background will gain great benefit from such an institution.

Yet the long-term effectiveness of the museum system is dependent on a special relationship between it and the California Native American community. The lifeblood of the system will be the unique contributions made to it by California Native Americans. It is only through its connection with the living Indian culture that the system, or the central museum facility itself, can remain "fresh and bold" with the passing of time. To be relevant to the general public, the museum system need only present an attractive interpretive array. To be relevant to the Native American community, the system must reach toward a profounder relationship than that of provider and consumer. The museum system must meet certain California Native American community needs. The interpretive proposals to be presented in the following sections include an emphasis on contemporary Native American life, live interpretation through demonstration, educational programs, recognition and support of Native American art forms, ceremonial use of unit facilities, and close consultation with the statewide Indian community.

This can be achieved also through an outreach program that links California's disparate Indian communities to the museum system. In large part for this reason, but also to marshal

Indian-related interpretive resources statewide in a way never before attempted, the October 1991 report recommended a museum *system*, instead of a conventional central museum. This system will tie together local Indian museums, varying in size, opulence, focus, and control, all over the state. Tribal, private, municipal, and other museum exhibit facilities will be welcomed into the fold. In the interaction to follow the creation of such a system, both the central facility and the many affiliated local museums will benefit from an energizing synergism.

The architecture of the main museum building should reflect the goals and objectives of the State Indian Museum system. On the most elemental level, this requires practical planning for the space needs the system will require to perform its functions. But it will also require a sensitivity in design to assure that the unspoken message the building communicates to visitors will be one with the overt interpretive message the museum system has adopted to communicate.

State Indian Museum Goals and Objectives

Goal 1 To interpret the history and culture of the California Indian people from pre-contact times to the present, in order to foster public appreciation and understanding.

Objectives

1. Emphasize the living culture of California Indians, as well as that of earlier historical periods, in exhibits and programs.
2. Stress the adaptability and skill of precontact cultural strategies.
3. Provide a broad and balanced overview of the California Indian story.
4. Provide opportunities for live interpretation.
5. Plan for active learning through hands-on activities.
6. Provide stimulating and attractive interpretive exhibits and programs.
7. Provide that the central museum site and architecture evoke a sense of harmony with, and nearness to nature.

Goal 2 To enhance preservation, perpetuation, and study of California Indian history and culture.

Objectives

1. Provide safe storage and professional curation of the state's Native American materials collection.
2. Supplement the collection in areas of weakness.

3. Provide access to the collection to facilitate understanding and perpetuation of California Indian culture.
4. Encourage dissemination of information about California Indian history and culture.
5. Encourage perpetuation of traditional Native American crafts.
6. Encourage the creative work of contemporary Native American writers, artists, and craftspersons.
7. Actively participate in national developments relating to Native American interpretation, including the National Museum of the American Indian.

Goal 3 To encourage California Native American participation in perpetuation and interpretation of California Indian history and culture.

Objectives

1. Remain responsive and sensitive to Native American religious, philosophical, and social beliefs and practices.
2. Provide facilities and support for periodic gatherings of Indians for traditional celebrations and ceremonies.
3. Provide training opportunities for Native Americans in all branches of professional museum work.
4. Establish programs using live Native American interpreters.
5. Maintain representation on staff of Native Americans at all levels.
6. Maintain close communication and association with Native American organizations and institutions.
7. Secure Native American participation on policy and advisory boards of the museum system.

Goal 4 To nurture and support interpretation of California Indian history and culture throughout the state.

Objectives

1. Sponsor training and internship programs for local museum staff.
2. Develop programs for rotating exhibits between and among the central museum and local museums.
3. Host conferences designed to maintain professional standards at local museums, and for sharing of ideas.
4. Provide exhibit production facilities for use by member museums in the system.

5. Develop and implement strategies for long-range financial support of the State Indian Museum system.
6. Develop and maintain effective methods of communication between and among museums and other institutions related to Indian history and culture interpretation.

APPROACH TO MAIN ENTRANCE

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Interpretive Themes

The following themes and subthemes will guide interpretation at the State Indian Museum:

Unifying Interpretive Theme: "A Persevering People"

Primary Theme A: Succeeding in the Pre-Contact Past

Subthemes

a. A Land of Many People
b. A Land of Many Tongues
c. Social Systems Worked to Make Life Secure
d. A Well-established System of Exchange
e. Using Resources with Skill and Care
f. The Spiritual World

Primary Theme B: Adapting in the Face of Foreign Invasion

Subthemes

a. The Transforming Spanish Missions
b. Resisting the Newcomers
c. Adopting to New and Difficult Conditions
d. Hardships of the Gold Rush Era
e. The Survival of Culture
f. The Continuing Struggle

Primary Theme C: Persevering in Today's World

Subthemes

a. Who and Where are California's Indians Today?
b. Places in the Contemporary World
c. Renewing and Continuing the Culture in a Modern World
d. California Indian Leadership
e. The Arts and the Indians
f. Confronting Today's Challenges

Expanded Themes

Unifying Interpretive Theme: "A Persevering People"

California's Native Americans are united across the state and through time by their perseverance. Conventional wisdom stresses the disunity and fragmentation of the state's Indian population. In the precontact past, it has been said, they were organized in hundreds of autonomous groups, and isolated from one another by geography and language. Then again, when their very survival was threatened by the Euroamerican invasion, old differences among the Indians often counted for more than the need to unite in an effective defense. Even in contemporary times, tribal distinctions remain very important among Native Americans. But Native Americans had -- and have -- much that unites them as a people, and a California State Indian Museum system devoted to them can be built around a theme that touches the common thread in their history. That theme is their perseverance: perseverance over many centuries of living in California before Euroamericans arrived; perseverance in the face of invasion, destruction, and even the threat of annihilation; perseverance, finally, in more contemporary times, in the face of social and economic pressures that are arguably the equal of anything faced before.

The quality of perseverance hallmarks all of the state's Native American people, in all places and times. In the pre-contact era, Indians learned to persevere everywhere by adapting with great knowledge and skill to their varied natural worlds. Theirs were among the most sophisticated hunting and gathering societies, rivalled in North America only by the pre-corn mound builders of the midwest. Their societies and political organization evolved as successful instruments of survival. Their views of the universe and of their relationship to it fitted real needs. Perseverance in the precontact era meant that Native Americans were successful in perpetuating their societies, sometimes very comfortably, for thousands of years. This they achieved in most cases without central leadership, without political unity or social homogeneity, without even a common tongue.

When the Euroamerican invasion began, the quality of perseverance was again brought into play. The challenges were very different in surviving invasion from adjusting to natural imperatives of weather, water, or topography. Nothing in their experience had prepared the Native Americans for it. Besides having to face a more technologically advanced and politically unified foe, there were new diseases for which the Indian people had no natural defense. During the Spanish and Mexican periods in California, the people living along the coast or within reach of military forces were brought into the mission system, and suffered sharp declines in population. Diseases spread into areas of the Central Valley, and caused widespread devastation to villages. When the Americans overwhelmed California in the Gold Rush era, Indian groups were forced from the lands that had sustained their way of life, and were threatened with physical annihilation.

Though the Indian population dwindled, due to disease, starvation, and slaughter, to a small fraction of what it had been only decades earlier, California's Native Americans somehow held on and found ways to survive. They became skilled cowboys, or worked in agriculture. Basket making became a marketable skill that helped sustain families. Even in the face of great odds, including attempted eradication of languages and traditions through the Dawes Act of 1887, government-sponsored Indian education programs, and other means, much of the culture was retained. By the turn of the century, all outward signs pointed to the ultimate extinction of California's Indians. But again, perseverance made the difference.

In the last half of the 20th century, California Indians have again demonstrated perseverance. Though still faced as a group with very profound problems of discrimination, poverty, disease, and educational disadvantage, they have increased dramatically in numbers in recent decades. The adaptation to the majority society has continued apace, with persons of California Indian descent found in all occupational and educational levels. In many ways Native Americans are in effect invisible to the general population. In surviving and growing, today's Indians demonstrate the continuing quality of perseverance.

A second aspect of Indian perseverance today is equally significant. Considering the powerful continuing pressures of assimilation, and the disadvantaged socio-economic status of so many California Native Americans, Indian culture has demonstrated a notable capacity for survival. Today, many Indian leaders work to maintain and perpetuate the ancestral traditions. Religious ceremonies, basketmaking, and learning of Indian languages continue to be a part of life. Maintaining cultural traditions requires tenacious struggle, because the pressures to set them aside are subtle and pervasive.

In sum, the thread of perseverance runs through all of Native American history. In the precontact past, perseverance was rewarded by the working out of a way of life that successfully and knowledgeably used the full range of natural resources. In the perilous century and more of the Euroamerican invasion, perseverance through adaptation spelled the difference between survival and extinction. In contemporary California, perseverance overcomes the destructive and demoralizing effects of poverty and disadvantage, to reinvigorate and maintain an authentic ethnic identity with deep roots in tradition, and strong links to the past. Perseverance, in each of its manifestations, is therefore a central theme of California Indian history, and thus of the State Indian Museum itself.

Primary Theme A: Succeeding in the Pre-contact Past

Over many centuries, Native American people throughout California lived highly successful lives. This was accomplished through generations of living in close proximity with the natural world, learning its secrets, and creating a body of knowledge to pass down to succeeding generations. In the process, Indian people created highly complex and effective social and political systems.

Subthemes

a. A Land of Many People

The diverse and sprawling land that became known as California provided a home for a very large number of Native Americans of many different groups. This subtheme identifies and describes the different groups in California, and relates them to the different natural environments in which they lived.

b. A Land of Many Tongues

A rich diversity of languages was spoken by the Indians of California. Many were lost over the last several centuries, but some have survived to our own day. This subtheme presents background on Indian languages, with a focus on their great variety.

c. Social Systems Worked to Make Life Secure

Indian people created highly complex social systems based on family ties and group affiliations that functioned well to provide social flexibility and cooperation in using the resources of the land and ordering human relationships. This subtheme examines the way California Indian social and political structures helped make life more secure and predictable in pre-contact times.

d. A Well-established System of Exchange

California's Native Americans were involved in a vast trading network that extended into lands now part of neighboring states. This system of routes brought goods and materials from areas of surplus to areas of need. This subtheme presents the wide-ranging trade relationships among California indians, and the materials and products that flowed through this far-flung system.

e. Using Resources with Skill and Care

Native Americans mastered use of California's varied resources. Where resources were abundant, life was secure and comfortable. Even where resources were relatively poor, the accumulated expertise of centuries enabled Indian people to secure food, shelter, medicines, and raw materials for survival, where few people today would find life sustainable. This subtheme provides an encompassing look at the way

California Indians mastered skills and accumulated knowledge with regard to efficient use of their natural resources. Hunting, fishing, food gathering and preparation, medicine, and crafts such as basket making are among the included subjects.

f. The Spiritual World

The spiritual, invisible world of the California Indians was entwined with the natural world in which they lived. This subtheme considers the nature and practice of Indian religions, including the oral tradition, cosmology, attitudes toward the natural world, rituals and their associated structures and paraphernalia, the rites of passage rituals and practices associated with death.

Primary Theme B: Adapting in the Face of Foreign Invasion

The conventional way Californians today understand the conquest of California by successive waves of Spanish, Mexican, Americans, and others leaves little room for seeing these events from a Native American viewpoint. From the Euroamerican perspective, the conquest represented a positive achievement. But the conquest was calamitous for precontact Indian society and lifeways, and in places near fatal for any Native American existence. This conquest was, and continues to be, the pivotal event in California Indian history. Only by exhibiting qualities of perseverance, through resistance where possible, and then through adaptation to new realities combined with a tenacious retention of tradition, were Indians, as a distinct people, able to survive the era.

a. The Transforming Spanish Missions

During the years of Spanish colonization, the mission system governed the patterns of relationship between the Spanish and the Indians with whom they had contact. This subtheme analyzes the way in which the mission system profoundly changed Indian life and society, including Christianization, contact with new technologies, social changes, and population loss.

b. Resisting the Newcomers

There is much evidence to show that Indian people were not merely passive players during the mission period. With the realization of the Spanish impact becoming clear, Native Americans engaged in a variety of strategies to resist. This subtheme provides a look at how California Indians resisted the attempted destruction of traditional culture and lifeways during the Spanish mission era.

c. Adapting to New and Difficult Conditions

During the Mexican era, epidemic disease and exploitation continued to threaten Indian life, while the rancho system replaced the domination of the missions without materially improving the lives of the Indians. This subtheme examines how the accumulating influences of Spanish and Mexican-era contact with Euroamerican people triggered wide-ranging adaptation by the Indians of California.

d. Hardships of the Gold Rush Era

The American invasion and conquest of Native American lands, beginning with the Gold Rush in the late 1840s, brought a climactic catastrophe to the Native Americans. The final barriers of Indian isolation and safety were broken down, as precontact ways of life collapsed nearly everywhere. This subtheme deals with the effects of the newcomers on the Native Americans of the interior of California, with emphasis on 19th-century developments.

e. The Survival of Culture

Despite great pressure to disappear as a distinct ethnic group, California's Native Americans adapted to the difficult conditions under which they lived, while maintaining a sense of unique identity as the state's indigenous people. This subtheme surveys the nature of Indian life and maintenance of Indian culture in the last decades of the 19th and first decades of the 20th centuries.

Primary Theme C: Persevering in Today's World

California's Indians did not disappear, but are part of the modern state's mosaic of peoples. In important ways, they are much changed from their ancestors, because the world is much changed. They face great difficulties, stemming from the central fact of the destruction of their age-old way of life and ill-treatment by the Euroamerican invaders. Yet they preserve and continue to nurture their special cultural inheritance, keeping themselves unique in a world that often works against them. By surviving in growing numbers, and by retaining their special ethnic heritage of ceremonial and spiritual life, languages, crafts, foods, and thought, they continue to demonstrate the vitality of their persevering spirit.

The purpose of this theme is to highlight for visitors the current state of California Indian life.

a. Who and Where are California's Indians Today?

Knowing the locations of California's pre-contact indigenous people is an imperfect guide to where Indians live today. Under the pressures of change, many Native Americans have settled in new, often urban, locations, or under tribal associations that differ from those of the distant past. This subtheme surveys the locations of California Indian rancherias and reservations, and presents general information on contemporary Indian group identifications.

b. Places in the Contemporary World

For much of the 20th century, the public image of Indian people largely conformed to stereotypes presented in movies and on television, or else the lingering prejudices of the 19th century. Both erroneous visions drew a portrait of a people irrelevant to the modern world. This subtheme looks at Indian people as participating and contributing citizens of California, and seeks to dispel lingering stereotypes.

c. Renewing and Continuing the Culture in a Modern World

Despite tremendous pressure to assimilate in America's "melting pot," California's Native Americans remain profoundly committed to perpetuation of their unique cultural heritage. This has resulted in successfully passing traditional culture knowledge to succeeding generations, including that of basketry, other arts, religious and ceremonial life, social life, and even language. This subtheme focuses on the struggle the Indians of California constantly wage in the contemporary world to assure that their heritage will survive from generation to generation.

d. California Indian Leadership

Throughout California Indian history, Native Americans have looked to leaders who rose from their ranks. This is as true today as it was in the past, though contemporary organizations reflect adaptations to the modern world. For the education of Indian and non-Indian alike, the leaders and role models of contemporary Indian society are introduced. This subtheme highlights contemporary and near-contemporary leaders, elders, and organizations, to recognize and inspire for their achievements.

e. The Arts and the Indians

Traditional Indian life relied heavily on utilitarian skills that Native Americans raised to high levels of craftsmanship and art. Today, there remains a thriving ethnically-based expression in the various arts. This subtheme deals with contemporary California Indian painting, sculpture, and jewelry, as well as continuance of traditional crafts in the hands of acknowledged masters.

f. Confronting Today's Challenges

Today's California Indians face difficult problems, just as they have ever since the arrival of the Spanish. This subtheme acknowledges and analyzes the continuing social, economic, cultural, and health problems facing today's California Indians, and the possibilities of future resolution.

State Indian Museum Grounds: Facilities and Programs

As noted in the introduction, this report deals with the State Indian Museum central facility's main building. However, the following description of the facilities needed on the grounds, and the interpretive and other programs that constitute a functional description of the museum as a whole, including office and other support spaces, is included to help define the central building itself. That building must be taken in context. It must be planned for as a component in a complex consisting of buildings and grounds.

The October 1991 report (p. 25) notes the overall outdoor space as being 100 acres, including parking. As of the time of this writing, no site had been selected for the State Indian Museum central facility.

A. Regional Village Reconstructions

The central location for the State Indian Museum must provide sufficient grounds to contain a series of Native American village reconstructions. Each of California's Indian regions should be represented in some fashion, though it is acknowledged that the actual location chosen for the museum might be incongruous with any particular Indian group's historic surrounding. For example, it would be misleading to reconstruct a Costanoan village in a Southern California desert landscape.

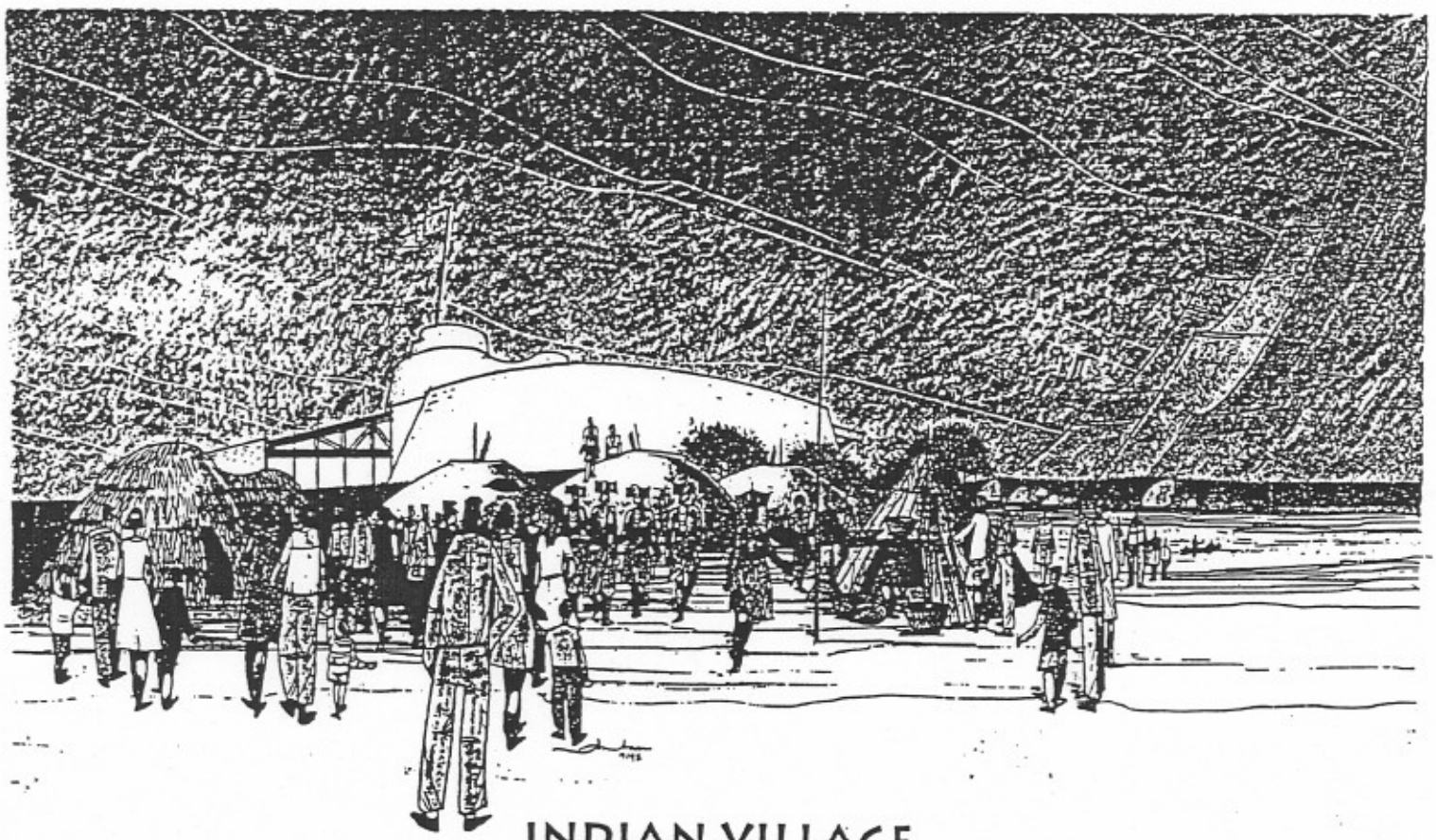
These small villages should be the sites for most of the live interpretation at the museum. A broad range of daily activities should be represented, and the villages should consist of both typical dwellings and ceremonial structures. One or more of the villages should be appropriate for use by the park's Environmental Living Program, described below.

1. Regional Representation

The long-range goal should be reconstruction, to the extent feasible, of a village site representing each of the generally recognized California Native American regions. In cases where distinctions between villages are very small, it would be unnecessary to provide complete reconstructions for each. For some regions, temporary campsites may be substituted for permanent villages. The goal is to demonstrate the range of similarities and differences in appearance and functioning of villages and camps from place to place during the pre-contact past.

2. Live interpretation and demonstrations

While much can be interpreted through the simple presence of structures at the villages, the sites should also show evidence of the range of normal daily activities, such as: food preparation and consumption, including cooking and drying of



INDIAN VILLAGE

D. Playing Fields

An area should be set aside for traditional Indian football games and similar activities.

E. Public Events Area

A sufficient and appropriate space, designed in close consultation with the Native American community, should be made available for periodic Indian get-togethers and celebrations, such as California Indian Days. This area should contain a traditional structure of hand game playing, an amphitheater for viewing of dancing exhibitions, and space for concessionaire operations.

F. Camping Area

A camping area should be constructed to provide accommodations for participants in special events scheduled at the museum. This is especially important for providing inexpensive lodging for Native Americans of modest economic means, who might otherwise not be able to participate.

Programs and Live Interpretation

It is vital to long-term success of the State Indian Museum's central facility that visitors should be attracted by a variety of stimulating interpretive programs, and that the museum becomes responsive to the needs and interests of the statewide California Indian community. The following program outline aims at providing such interpretation.

A. Regional village staffing

The regional villages should be staffed by California Native Americans, preferably from tribal groups in the region the village represents, capable of demonstrating aspects of the pre-contact lifeways of regional groups, and providing direct interpretation to visitors. To a reasonable degree, the dress of these demonstrators and re-enactors should evoke the sense of precontact life.

B. Demonstrations

The museum should feature live demonstrations of daily activities, as noted earlier, on a regular basis. These demonstrations should take place primarily in the villages, but also in the areas set aside inside the exhibit building. The museum should aim for a broad variety of demonstrations, showing differences in skills and materials from region to region. Materials created in the process of demonstration may be made available for purchase through the sales counter.

C. Hands-on interpretation

Ample opportunity should be planned for visitors' interaction and active participation in interpretation. Demonstrations should include opportunities for visitors of all age groups and dexterity levels to try their hand at the skills shown, both in the villages and the exhibit building. Hands-on opportunities should extend to fire-making, music-making, cordage manufacture, feather and leather working, storytelling, bow and arrow making, learning Indian language words and phrases, and manipulation of expendable materials.

D. Orientation presentation

An orientation audio-visual presentation should be prepared for showing in the theater of the museum building. The film, or equivalent medium, should provide needed background information to visitors on the museum themes, prior to visitors' entry to

the museum exhibits and grounds. The production should be made to high professional standards, and should be suitable for instructional use in classrooms and similar settings.

E. Support for Native American art forms

1. Shows in Art Gallery

As part of interpretation for the contemporary Native American scene, the museum should provide visitors with temporary exhibits of contemporary Indian arts and crafts, ranging from traditional crafts to modern modes of esthetic expression. Native American artists should be encouraged to hold shows in the museum gallery area, and have opportunities to offer their handicrafts and artwork for sale to the public.

2. Artist-in-Residence Program

The museum should establish a Native American Artist-in-Residence program, to demonstrate support and recognition for California Native American artists, sculptors, and craftspeople, and to make these persons available for visitors, researchers, and students. During museum hours, it should be possible for visitors to watch, and, where appropriate, interact with the artist-in-residence.

F. Guided and Self-Guided Nature Trail(s)

Visitors should have opportunities for taking short self-guided nature walks through portions of the museum grounds. Native plants of particular significance to precontact Indian life should be planted and maintained along the trail(s). A brochure should be produced to aid self-guided tours. In addition, guided tours may be offered along the trail(s), and efforts should be made to make all trails accessible to disabled visitors. Braille signage should be included for sight-impaired visitors.

G. Campfire programs

Museum interpretation should feature evening programs around a campfire, suitable for all visitors, including Environmental Living Program participants. This is an especially attractive setting for the telling of Native American stories. Slide shows, dancing exhibitions, and demonstrations of cooking and roasting of foods would also add significantly to the overall interpretive effectiveness of the program.

H. Conferences and Celebrations

1. Annual Conference on Indian Studies

The museum should evolve as a center for the generation and dissemination of information regarding the subjects referenced in the interpretive themes. To do this, the museum should sponsor an annual conference attracting Native Americans and academicians in the field of ethnic studies, sociology, anthropology, history, archeology, and related fields, to be held in the facilities established in the museum building.

2. Public Celebrations and Events

A tradition of large meetings or gatherings, incorporating sometimes many different Native American groups, has grown to a prominent place in California Indian life. As a new center for nurturing and support of the culture, the State Indian Museum program should include celebrations and special events, such as the California Indian Days, Honored Elders Day, and other events originating among the Native American people.

3. Ceremonial and Religious Events

To assure the continued vitality of the museum through the years, it will be important to establish an intimate association between the facility and the California Native American community. One important means of achieving this goal, which would

heighten the interpretive significance of the site, would be to encourage ceremonial, ritual, or religious use of designated facilities on the site, in accordance with the policies the State Indian Museum will establish for such activities.

I. Docent Association

The voluntary contributions of docents have become a mainstay of museum operations not only in California but throughout the United States. This activity should be included at any new State Indian Museum facility, and supported strongly.

J. Living History Program

Separate from the day-to-day staffing of the regional villages, the museum should develop a series of living history demonstrations to be held periodically over the year. These programs should present re-enactments of the lives of Indians from all areas of the state, even though it is recognized that the natural environment of the unit cannot provide a plausible backdrop for many such programs. Special emphasis should be on holding such programs during the time of acorn harvest, so that the full range of activities associated with this important crop can be demonstrated.

Living history programs need not be of the pre-contact past exclusively, but may show Indian life at various stages during the last several centuries, including periods in which Euroamerican technology influenced Indian lifeways.

K. Educational and Training Function

The State Indian Museum System should sponsor training and instructional programs both on-site at the central facility and at different locations around the state.

1. Crafts. language, dance culture instruction

Short courses should be developed to teach Indian crafts, language, and culture, including dance, to the public. The artist-in-residence should have a prime role in this program, designing and offering courses in his/her specialties. Courses given at constituent museum locations should include stress on subjects of regional relevance.

2. Teacher Training Workshops

Teacher training workshops geared to assist in developing and teaching aspects of the social studies curriculum could be offered at the central facility, and through outreach activities.

3. Association with other institutions

The educational and training functions should be developed in cooperation with area colleges, university campuses, and similar institutions, with which the museum can work to develop curricula, provide competent instruction, and supply classroom facilities.

4. Seminars on Indian Issues

Close ties linking the museum with the Native American community are essential for a sustained and authentic interpretive effort. In keeping with the concept of a Native American cultural center, the museum should sponsor or host meetings and seminars at which the statewide Indian community can discuss common issues of concern. The campground should be made available for conference participants requesting accommodation.

5. Training in Native American museum work

Special classes should be offered to train Native Americans and other persons with demonstrated interest in creation or operation of local or tribal Indian museums throughout the state. This is especially important in view of the intention of the State Indian Museum to develop reciprocal relationships with other museums, and to make materials available to other museums on loan. The program should offer practical training experiences with selected students, who would be supported in the status of interns at the museum.

6. Community Outreach Program

An outreach program will be important in extending the influence of the State Indian Museum System in molding public consciousness of the California Native Americans. The present State Indian Museum outreach program to area schools could be expanded to include California Indian dance and crafts demonstrations. Such programs could be presented to local schools, senior citizen groups, and other organized community groups such as the Scouts or Campfire Girls. Outreach programs are especially valuable for reaching populations unable to visit the museum for a variety of reasons.

L. Research Function

1. Curatorial program

In fulfillment of its responsibility to house the state's collection of Indian materials, a professionally staffed curatorial program should be instituted at the central facility of the State Indian Museum. It will be charged with assessing, preserving, restoring, supervising use of and research with the collection.

2. Library

The museum should institute an ongoing research materials acquisition program designed to create and maintain a credible research library of published and unpublished, computerized, and audio-visual electronic materials. A professional librarian should supervise acquisitions and the operations of the research library.

3. Publications program

The research function of the State Indian Museum System should be publication-oriented. Staff and visiting scholars and researchers should be encouraged to produce research papers and similar reports based on research at the museum's research library and Native American materials collection. The museum should institute and maintain a program of publishing such papers in a format commensurate with their significance. Any program should also include selective publication of papers presented at conferences sponsored by the museum.

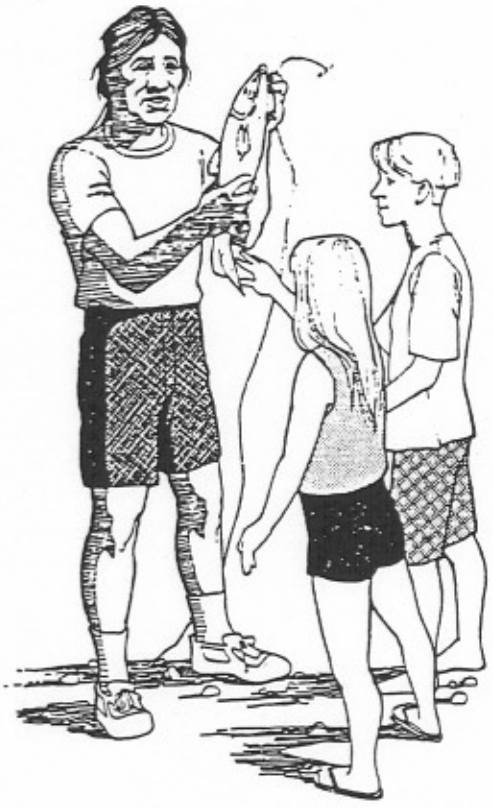
M. Young People's Interpretation

1. School outreach program

One of the most important interpretive goals of the State Indian Museum is to present the history and culture of California's Native Americans to school-age children accurately, vividly, and sympathetically. A program of encouraging field trips to the museum, combined with outreach programs to a variety of special populations (such as school children and the elderly) should be maintained.

2. Environmental Living Program

The museum should establish an Environmental Living Program, based on use of one or more of the Indian village sites. In such a program, children can role-play Indian lifeways with respect to food gathering and preparation, oral traditions, basketry and other skills, and social organization. Setting up such a program will require much museum support and staff work.



3. Day Camp Program

A summer-season day camp program should be implemented to provide area children with a safe, professionally supervised environment focused on the theme of Indian lifeways. This program may include field trips to other locations and exhibits, to provide the broadest possible exposure to the subject.

N. Traveling Exhibits and Reciprocal Loan of Materials

The museum should institute a program of traveling exhibits on various topics related to the interpretive themes. These exhibits should be placed on an itinerant basis in the local Indian museums, and other Indian museums around the state that meet requirements to be determined for the safety and security of the exhibits. Reciprocally, the museum should seek suitable exhibits and exhibit materials from other museums for temporary showing in the second and third exhibit areas of the building. This program will foster the refreshing of regional, reservation, and other local museum exhibits, and provide a source of temporary exhibits for the State Indian Museum's central facility.

Museum Building Architectural Design Needs

The State Indian Museum system's central location will require a single large building (or a complex of connected buildings) sufficient for a variety of interpretive and related needs. This is a multi-purpose building, serving the public directly through exhibits and programs, but also indirectly through administration of all facets of the local or regional museums affiliated with the system, including training of local museum personnel and storage and curating of the Native American materials and research collections. Thus, the building will require such areas as public exhibit spaces, a theater, a gallery for showing Indian artwork and handicrafts, and a sales area, among others. Additionally, the building should provide for collection storage and maintenance, classroom areas, offices, and support for live programs (dressing rooms and showers).

The building poses an architectural challenge because it must be in fact a large structure and yet fit into the spirit of the museum grounds, which is that of a natural area reflecting the indigenous culture of the California Indians. Thus, the building should be somewhat hidden from view, and present an unobtrusive appearance as harmonious with the grounds as possible. Optimally, it should seem to have grown right out of the site, built of the natural materials in the area. Its design and form should be reminiscent of Native American structural designs. The entrance should continue the natural appearance of the exterior walls, with the discordant modernism of highly polished metals and plastics avoided.

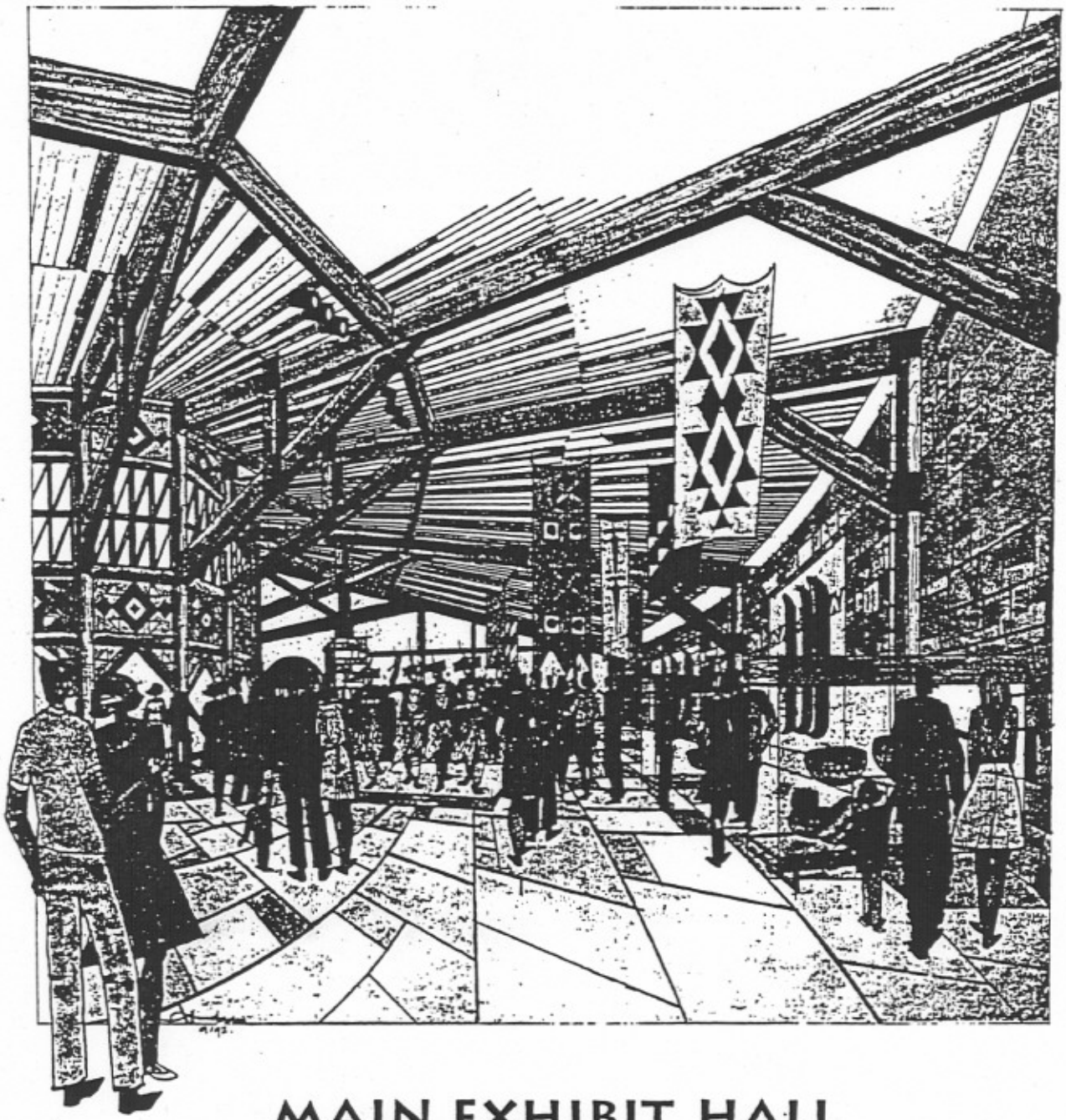
Much attention should be devoted to making the building as energy-efficient as possible. It should interface with nature, and not appear to be avoiding its environment in this regard. This will achieve an interpretive point as well as saving fuel and utility costs, because the closeness of pre-contact Indian life to nature should be reflected at every opportunity. By showing the structure being in harmony with such an attitude toward nature, we demonstrate respect for the Indians' accomplishments, and identify our values with their own.

The following section defines the construction needs of the central State Indian Museum building. All entrances, restrooms, and offices should be fully disabled-accessible. The building will be climate-controlled for visitor comfort and protection of materials on display and in storage. Estimated space needs are presented at the beginning of each defined area.

The following presents specific space needs for the building, along with architectural considerations.

A. Exhibit Hall (Total: 12,950 sq. ft.)

The exhibit hall area consists of three defined but contiguous and roughly equally-sized spaces. One of these, primarily for orientation and overview, will be permanent. The other two will be devoted to changing exhibits from various sources, to assure that return visitors always have new experiences when at the museum.



MAIN EXHIBIT HALL

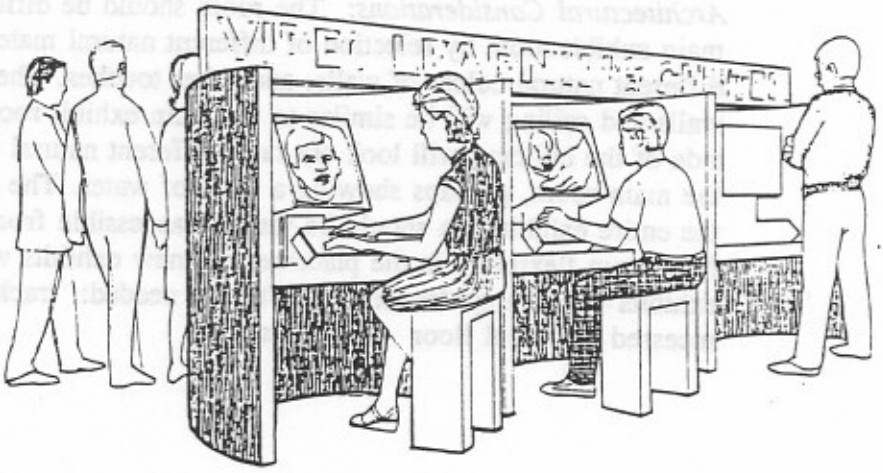
1. Entry/Lobby (750 sq. ft.)

Visitors will enter the building via an air-locked lobby, where ticket sales and general information on the central museum and its grounds will be available. The restrooms noted under Administration and Support will be reached from this lobby.

Architectural Considerations: There will be an airlock entryway from the exterior. There will be separate entry and exit paths, and a built-in ticket and information counter. Room design will present the feeling of natural materials, such as stone, wood, reeds, and brush. The name of the museum appears carved into the wall, giving a sense of permanence and age. The entry area will have access to restrooms. The theater and orientation exhibit room should be directly beyond the ticket counter, but visitors should have discretion to choose to enter the exhibit hall or theater. The sales area should also be accessible from the lobby, even for visitors not entering the exhibit rooms. There will be provision a for sound system, and for playing traditional Indian music. Utilities needed: electric service through a grid of floor outlets, and overhead track lighting.

2. Orientation Exhibit (3,000 sq. ft.)

The first space is for a relatively permanent exhibit providing an overview and general orientation to the subject of California Indians. The exhibits should combine a variety of approaches, including graphics, text, dioramas (both full and small scale), Native American materials, mechanical, electro-mechanical and electronic interactive exhibits, and electronic media (audio-visual, and/or interactive). Throughout, space should be allotted for live interpretation, including indoor demonstrations of dancing, basketmaking, pottery making, food preparation, story telling, or ritual activities that may be permissible to conduct in the context of a public space.



Architectural Considerations: This is the main exhibit area, and the first to be entered by visitors. The other two exhibit rooms should be reached from this one through wide, arched openings that leave the sense of all three rooms being part of a single exhibit area. The room should convey a sense of unity and the wholeness of Indian culture and history, possibly by a dome-like shape with a high ceiling, reminiscent of indigenous housing. Wall and floor materials should evoke images of natural materials, as was noted for the lobby area. There should be muted lighting overall, with exhibits spotlighted. Panoramic windows on one side will reveal the natural setting of the site, with seating allowing visitors to face outward. There will be visual access to the collection storage area. The room should also look into the art studio, which should be placed at the hub of the three exhibit rooms, so visitors can look into the studio from any of the three rooms. Access is needed to a changing/preparation room, which can also be reached from the theater. Utilities needed: track lighting, and a grid of floor electrical outlets throughout.

3. Local Museum Exhibit (2,500 sq. ft.)

The second exhibit space will be devoted to changing exhibits originating with one or more of the constituent local museums. The sophistication of the exhibitry will vary from time to time, as local museums take turns preparing exhibits to display here. This space may be used for displaying the products of museum and exhibit preparation training of local museum personnel for which the central museum will be responsible. Thus, the exhibits may range from simple but pleasingly crafted displays to expensive and complicated designs, requiring the space to be outfitted similarly to the permanent exhibit area. Rotation schedules of this exhibit hall section may vary over time, but because it is expected that a relatively major effort will be required to create an exhibit of sufficient quality to be presented in this space, any one exhibit may remain on show for a period of six months or more.

Architectural Considerations: The room should be differentiated from the main exhibit room by selection of different natural materials for wall finishing, different natural colors of walls, and other touches. The rounded shape of walls and ceiling will be similar to the main exhibit room. Windows on one side of the building will look out on a different natural scene from the one in the main room, perhaps showing a body of water. The art studio at the hub of the entire exhibit area should be visually accessible from this room. Maximum flexibility in the placement of new exhibits will be required, as exhibits will change frequently. Utilities needed: track lighting, recessed electrical floor outlets.

4. Changing Exhibit (2,500 sq. ft.)

The third exhibit area is for a variety of possibilities, all of which have a common goal of providing fresh and attractive public exhibits on an opportunistic basis. This exhibit area may be occupied at any one time by an exhibit created by central museum staff from the central museum's collection, a traveling exhibit presented by a non-system museum from anywhere in the world, or additional exhibits produced by the local museums. The room may also be used for displaying repatriated materials from the National Museum of the American Indian on a rotating basis, or traveling exhibits originating with the Smithsonian museum. The primary requirements are that the exhibit fit into the interpretive themes for the State Indian Museum, and meet minimum standards set for all exhibits.

Architectural Considerations: As with the similar second exhibit room, this third area should be differentiated from the main exhibit room by the selection of different natural materials for wall finishing, and different natural colors of walls. The rounded shape of the walls and ceiling should be continued, evoking a feeling of being inside a Native American structure. Windows are not needed in this room. As with the other changing exhibit room, maximum flexibility in the placement of exhibits in this space will be required, and visual access to the art studio will be included. Utilities needed: track lighting in the ceiling, and recessed electrical outlets in a grid pattern in the floor.

5. Art Studio (1,500 sq. ft.)

The exhibit hall will require a fully equipped art studio for use by one or more Native American artisans working in Native American traditional crafts, or in contemporary California Indian artistic media. This space may be used by artists not only for creating their own work, but for training or teaching others. Visitors will have full visual access to the studio to watch work in progress, and, at the artist's discretion, may have opportunities for visitor interaction. The studio will be available for use in conjunction with the artist-in-residence program.

Architectural Considerations: This studio should have glass walls, and be located at the hub of the exhibit areas, so that access to it is possible from all three exhibit areas. The glass walls should not be total barriers. The design should permit artists to interact with visitors, as appropriate. Use of this studio will vary according to the medium in which the artist or artisan works. Flexibility in space use is therefore essential. A source of natural lighting is required, possibly from a skylight in the room. Utilities needed: Electrical,

plumbing with a deep sink, and gas service, good ventilation to the exterior (a venting hood over some portion of work area will be required), and finally, natural lighting.

6. Art Gallery (1,500 sq. ft.)

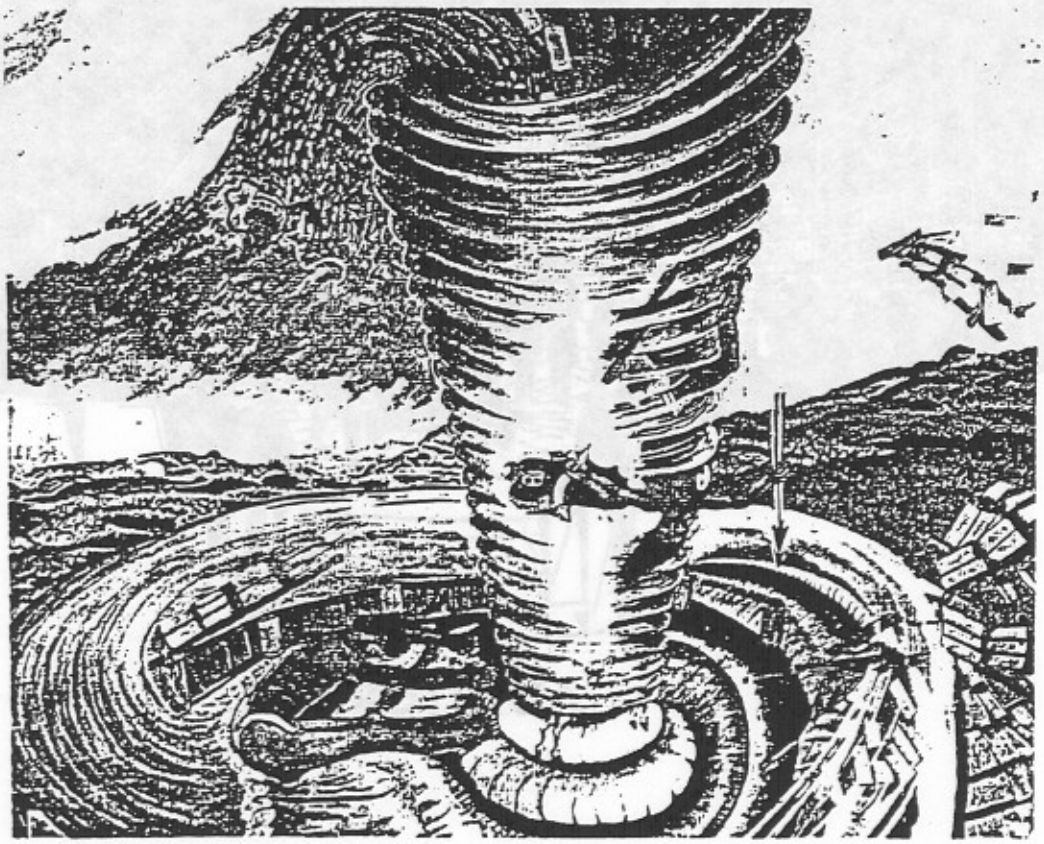
A separate section of the exhibit hall should be prepared as a gallery to display contemporary California Native American arts and crafts. Suitable exhibit materials would include modern replications of traditional regalia, clothing, tools and implements, basketry, pottery, and similar articles. However, contemporary Indian artistic expression in the form of sculpture, painting, lithography, photography, jewelry, and similar media should also be included. All exhibits in the art gallery should be temporary, and may coincide with the artist-in-residence program. Shows might feature the work of individual artists and artisans, or be built around themes consonant with the museum's interpretive themes. Works exhibited in the gallery may be offered for sale through the museum store, but the primary purpose is the exhibit rather than the commercial sale of materials.

Architectural Considerations: Because of the eclectic nature of the art media that will be displayed, the space will require some built-in exhibit and wall cases, as well as open wall and floor space. The wall areas used for displaying paintings should be low, and broken into sections, in order to retain the sense of openness in the exhibit area. The gallery should appear integrated with the exhibit rooms, so the distinction is blurred between exhibits and art. It should be adjacent to the art studio. Utilities needed: track lighting in the ceiling.

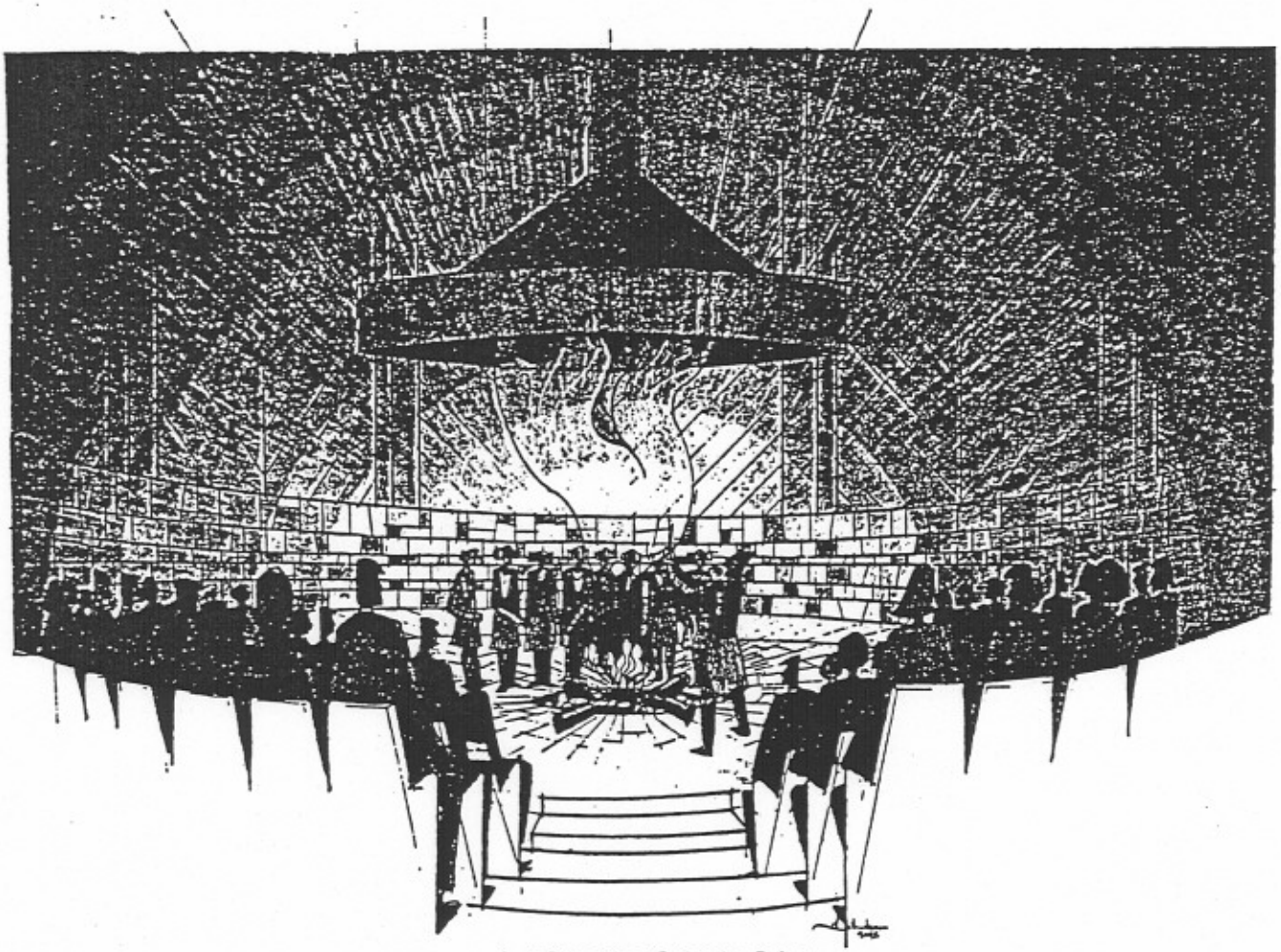
7. Sales Area (1,200 sq. ft.)

A sales counter should be located inside the main museum building, to provide the public with access to a variety of interpretation-related materials. The sales area should be located where visitors are likely to come across it, such as near the lobby and restroom facilities. The area will require security provisions, including a single entry/exit area for the public, and provision for closing without interfering with general operation of the facility. Items to be carried include published books, pamphlets, journals, magazines, and article reprints dealing with the museum themes or related subjects; pictures, picture postcards, posters, videotapes, and audio recordings; authentic California Native American handicrafts such as pottery, basketry, jewelry, tools and implements, musical instruments, and articles of clothing. Food resources and food products, such as acorns, pine nuts, mesquite beans, and their products, should be stocked for sale as permitted by law. The feasibility of having the sales counter handle sales of gallery-displayed artwork should be investigated. The sales area will include the public shop and also storage.

Architectural Considerations: The design will be utilitarian. Wide doors entering the sales area are desirable to entice visitors to enter. There will be a built-in sales counter near the entry. The square footage includes a storage area for materials. Utilities needed: electrical service, public address system, and built-in video capacity.



Whirlwind At Bloomer Hill Frank Day Painting, courtesy Gorman Museum



AUDITORIUM

B. Multipurpose Theater (1,850 sq. ft.)

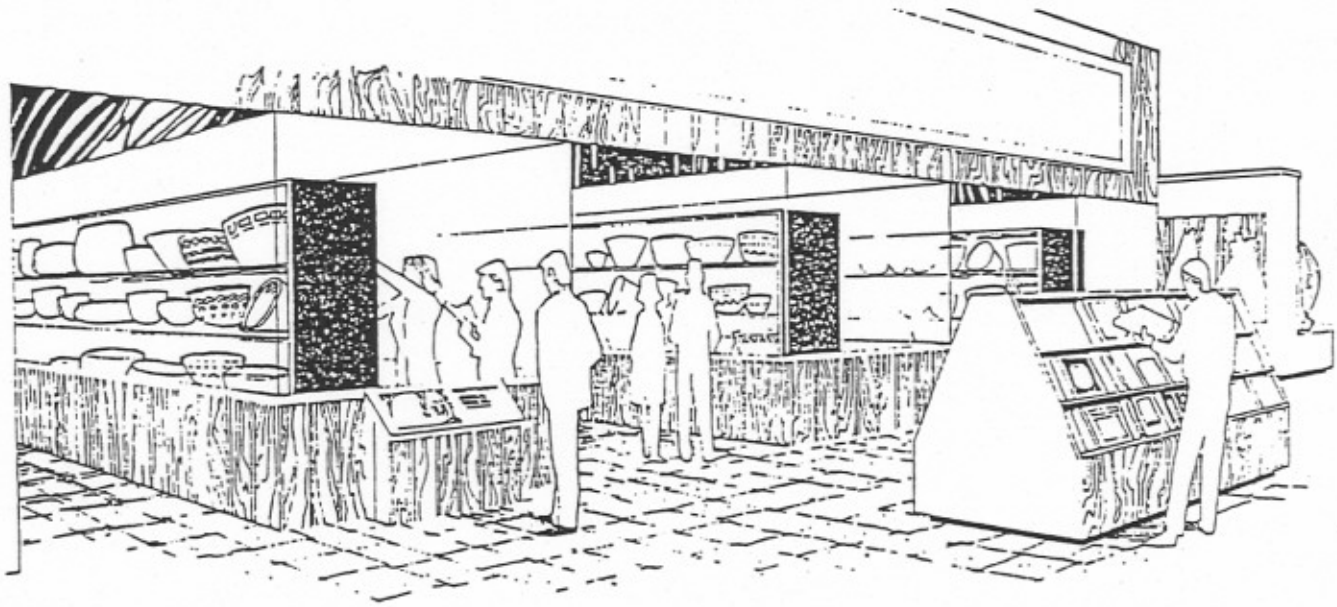
A theater/auditorium suitable for presentation of films, slide programs, and video-format productions should be included in the building. While most dancing will occur outdoors as part of larger programs such as various get-togethers, some may take place indoors in the theater. An orchestra area between a stage and the semi-circular seating will contain a fireplace, which may be operated by natural gas, for ritual purification ceremonies, or dramatic effect during certain presentations. As the room will be used primarily for showing an orientation film for the museum, visitors should have easy and optional access to it from near the entrance to the exhibit hall. The theater should be outfitted with a public address sound system, and audio-visual projection equipment capable of showing all media formats, and a projection and control booth. The theater may be used intermittently as a lecture hall at times when the museum is functioning as a learning or conference center.

Architectural Considerations: The room should be accessed from the lobby on passing the ticket counter, so visitors may choose to enter theater before the exhibit rooms. Access to restrooms will be through the lobby. Access to the changing/preparation room should be available from the theater as well as the main exhibit hall. Access to the restrooms and changing room will be available even when the exhibit hall is closed to permit evening use of the theater. A projection booth and screen is required. Fixed seating for 120 persons should be designed in a semi-circular pattern around a stage area of modest size for live programs. The area should approximate a campfire setting to allow a sense of sharing and community among the audience, and to allow for opportunities of interaction among the persons present. An orchestra area below the raised stage will house a fireplace. The floor beyond the fireplace should be banked in amphitheater fashion. There will be no windows needed. Emergency exits to the exterior will be required. Utilities needed: electrical service to the projection booth, a public address sound system, indirect theater lighting, and a possible natural gas service and ventilation for the fireplace.

C. Exhibit Preparation Facility (6,500 sq. ft.)

One of the most important functions of the central facility will be providing support for local Indian museums around the state. Thus, in addition to providing for its own exhibit needs in the exhibit hall, the facility needs a fully equipped professional exhibit shop, capable of fabricating exhibit materials for use by constituent local museums, and for changing and traveling exhibits. This is a key factor in an effective training and support program for local museums. Facilities to be part of the exhibit preparation shop include a carpentry shop, photography lab, spray booth, and work areas for exhibit designers, graphic artists, and text writers.

Architectural Considerations: This large area will be divided into a number of work spaces. Overhead general lighting is needed throughout. There will be a bear concrete floor in the carpentry shop, and carpeting elsewhere, with sound-deadening wall materials through-out. The ventilation and exhaust systems will comply with health and safety requirements. To allow for later flexibility, the work spaces should be built so walls and ceilings may be adjusted as needs arise. Utilities needed: plumbing with deep sink, gas,and electrical service (floor and wall outlets).



D. Native American Materials Collection and Storage Area (25,000 sq. ft.)

The museum should be responsible for housing, managing, and conserving the department's entire statewide Native American collection, including both the ethnographic and archeological collections. This will require isolation, storage, and laboratory spaces, as well as space for collection records, office space for miscellaneous processing needs, curatorial and conservation areas, and other support

spaces, including security and cleaning. The primary use for the material in the collection should be for public exhibits at the central museum, at constituent local museums, or for traveling exhibits. It is neither possible nor desirable to place all items on display at all times. However, materials from the museum collection should be rotated in and out of the public exhibits on-site, at the regional Indian museums, and elsewhere as often as possible. Additionally, visible storage should be included to permit visitors to see the collection, and observe conservation work from the exhibit hall. A significant portion of the collection and storage areas will require a temperature-controlled environment, and isolation from ultraviolet light. Therefore a portion of the facility must be windowless and well-insulated. Security is a primary concern. Access to the Collection will be carefully monitored.

Architectural Considerations: The storage area for the collection will require climate control throughout, with some area set aside for cold storage [below 55 degrees Fahrenheit] of basketry and similar Native American materials subject to infestation. There will be no outside windows that let in ultrviolet light. There will be overhead lighting. The area may require a system of motorized storage units for the efficient use of space, as well as high security systems, and state-of-the-art fire-prevention and suppression systems. Visitors in the exhibit rooms should have visual access to some portion of the storage area, though a fixed window or windowed corridor. Utilities needed: electrical, climate control, security and fire suppression.

E. Multi-Purpose Area (Total: 3,100 sq. ft.)

The following multi-purpose area is not directly devoted to public interpretive uses, but is closely related to the long-range needs of high-quality interpretation.

1. Research Facility and Library (1,000 sq. ft.)

In addition to providing collection storage, the museum should make the collection accessible to researchers, for purposes of identification and study. Work space should be set aside adequate for this need, and for a library of standard reference works, and other published and unpublished works, to aid those researching the collection. Computer terminals for searching the collection will be included. This research and reference library area should be immediately adjacent to the Native American materials collection and storage area, and requires limited access for security reasons.

Architectural Considerations: The design will be utilitarian. The location will be adjacent to the storage area, with controlled access to the collection. There will be no windows. There is no need for this area to be a public accessed (visually or otherwise) space. Book shelves will be built into the walls. Utilities needed: Task lighting, some electrical floor outlets.

2. Classroom and Workshop Areas (1,250 sq. ft.)

The museum will include a classroom and learning workshop area for crafts, languages, and other educational programs. These classes will be for a variety of students, including the general public, school groups, educational seminars, and in-house training, including that of docents. The room furniture will consist of moveable tables and seating for 20 people.

Architectural Considerations: The design will be utilitarian. There is no need for public access. The area should be accessible from the exterior of building. There will be wall-mounted writing surfaces, projection screen, provision for large-screen television, motion pictures, and slides, and a sound system. There will be open floor space with moveable furniture for flexibility with carpeted flooring. Exterior windows are desirable, equipped with shutters or other light-blocking covering. Utilities needed: electrical, and plumbing.

3. Docent Office and Meeting Space Needs (850 sq. ft.)

The museum should provide office, meeting, and library space for a docent association. This may consist only of a separate office for docent association administrative needs, and shelf space for a collection of interpretive materials that docents can consult. Docent training should share the classroom and workshop area described above. The room should be sufficient for two desks (one of which will be convertible to a work space for mailings and similar tasks), and a meeting table. A computer area will also be necessary. A modest kitchen facility should be included, equipped with a sink and cabinets, and with room for a refrigerator and microwave oven.

Architectural Considerations: The design will be utilitarian. There will be overhead and task lighting. Windows are not needed. There will be no public entry. Utilities needed: electrical, and plumbing.

F. Offices for Support of Local Regional Museums (2,000 sq. ft.)

An office space separate from that used for administration of the central museum itself will be devoted to administering the museum system's operations, which consist largely of supporting the local museums through grants, training programs, computer links, a newsletter,a museum advisory committee, and other programs. Relationships with other institutions such as colleges, universities, non-affiliated museums, and local tribal or other Native American entities may also be administered through this office. These functions will not each require full-time activity, so it will be possible to house

all these activities in this relatively compact space. This area will be furnished with desks, work tables, partitions, networked computers, and a network printer, a copying machine, and similar office equipment.

Architectural Considerations: The design will be utilitarian. There will be overhead and task lighting. No windows are needed. The area should be located for convenient access to other areas of the building, including the docent and other offices, classroom, and collections. Utilities needed: electrical and task lighting.

G. Administration and Support/Miscellaneous (8,650 sq. ft.)

The following administrative and support space will be required in the building:

1. Directors/Clerical/Administrative (1,000 sq. ft.)

This standard office space will be used for direct administration of the central museum facility.

Architectural Considerations: The design will be utilitarian. The area should be adjacent to other office spaces for convenience, and possible sharing of equipment for cost savings.

2. Security (350 sq. ft.)

3. Maintenance and Janitorial (1,500 sq. ft.)

4. Restrooms (2,000 sq. ft.)

5. Showers/Lockers (500 sq. ft.)

Architectural Considerations: The area should be adjacent to dressing rooms used for outdoor programs. External access is desirable.

6. Miscellaneous (3,250 sq. ft.)

Architectural Considerations: This space was left unidentified as to function in the October 1991 report. It should be considered in part for a break room, a lunch room, a changing/preparation room for the exhibit hall and theater, and an informal meeting room for staff, visiting notables, artists, researchers and

others. The space may also be planned for a State Indian Museum advisory board or foundation meeting room, and for office space connected with the functions of the foundation, such as fundraising. The section used for this purpose will require electrical and plumbing. Other probable miscellaneous uses include dressing rooms (to be placed adjacent to the showers/lockers area).

Building Square Footage Space Needs Summary

A.	Exhibit Hall	12,950
	1. Entry/Lobby (750)	
	2. Orientation Exhibit (3,000)	
	3. Local Museum Exhibit (2,500)	
	4. Changing Exhibit (2,500)	
	5. Art Studio (1,500)	
	6. Art Gallery (1,500)	
	7. Sales Area (1,200)	
B.	Multipurpose Theater	1,850
C.	Exhibit Preparation Facility	6,500
D.	Native American Materials Collection and Storage Area	25,000
E.	Multi-Purpose Area	3,100
	1. Research Facility and Library (1,000)	
	2. Classroom and Workshop Areas (1,250)	
	3. Docent Office and Meeting Space Needs (850)	
F.	Offices for Support of Local, Regional Museums	2,000
G.	Administration and Support/Miscellaneous	8,600
	1. Directors/Clerical/Administrative (1,000)	
	2. Security (350)	
	3. Maintenance and Janitorial (1,500)	
	4. Restrooms (2,000)	
	5. Showers/Lockers (500)	
	6. Miscellaneous (3,250)	
	a. changing/preparation room for exhibit hall and theater	
	b. break room	
	c. lunch room	
	d. informal meeting room	
	e. State Indian Museum advisory board or foundation meeting and activity rooms	
Total Square Footage:		60,000

Interpretive Narrative

The purpose of this section is to give some concrete idea of what a typical visit to the State Indian Museum will be like. The events and experiences portrayed are in the nature of a composite, for it is unlikely that at any given time all the activities and features noted in this narrative will be available. However, this "walk-through" should communicate a sense of how the central facility will appear to the average visitor, and suggest something of the lasting impression the museum should leave on the visitor.

This central facility of the State Indian Museum is located near a major metropolitan area, but in a natural-appearing environment that communicates a sense of unspoiled nature and a timeless setting. Traveling over major freeways and other good highways, visitors reach the grounds of the State Indian Museum in a private car, and pull off the road at the well-marked entrance to the facility. The entrance has a natural, rustic feel about it. Its main characteristic is one of invitation to leave the everyday world for something quiet, distant, out of the ordinary. Once past the entrance, visitors park in the ample parking lot, and walk to the trailhead at one corner. An interpretive panel there provides a map of the site and identification of the facility.

Visitors begin walking on the trail, leaving the parking lot, and the contemporary world of concrete, steel, and plastic, behind. The entrance trail winds through a natural area for several minutes. All signs of modern life slowly fade from view, beginning with the parking lot, that disappears behind the first bend. Tall brush and trees obscure the view to either side, while visitors become aware of rustling leaves, singing birds, and the sound of a little brook that must be running alongside the walk. This "decompression" process continues for several pleasant and leisurely minutes, as visitors prepare mentally and emotionally for an experience very different from the modern world.

At a final bend in the path, the walkway broadens, and the vegetation gradually moves back from its edge. Visitors stand on a broad, flat stretch of ground. In its center is a monumental sculpture by a California Native American artist, suggesting the perseverance through the centuries of the Indian people. Several benches positioned around the perimeter of the area face inward toward the sculpture, providing places to rest, meet other people, prepare for entering the museum building, or contemplate the sculpture. The entrance to the main museum building beckons to visitors at the far end of the ramada. The entranceway is inviting and modest in pretensions. It is large, but reminiscent of the entrance to a Native American traditional structure, made of natural looking-materials that convey a sense of timelessness and economy of resources.

Moving across the ramada-shaded front patio and past the sculpture, visitors enter the museum building. The building itself has no grand facade. From the entranceway, it seems almost to fade into the landscape, and seems much smaller than it is in reality. Once inside the air-locked entrance, visitors are greeted by more natural-appearing materials. The walls, showing wood, stone, and brush, bear the name of the museum carved in large, rustic lettering. Images of petroglyphs and pictographs adorn the walls. The ceiling is high and

unlit, suggesting the open night sky. The lighting is subdued, and visitors become aware of Indian drum or splitstick rattle rhythms and Indian chanting, as though a dance were in progress just around the corner. A wall-mounted panel provides a map of the building interior, previews the current interpretive displays, and gives information on current programs or interpretive features being offered at the museum and on its grounds this day. Visitors come to the staffed counter, pay a fee, and are given an informative brochure which serves as a guide to the exhibits and the museum grounds. Services are available at the counter to meet individual needs. Wheelchairs are available on request. A pre-recorded cassette tape and player may be rented at the counter, providing for self-guided tours through the museum in several languages. Once past the entry desk, visitors have several choices of activities.

Off the entrance lobby is the museum theater. It shows an orientation multi-media presentation on a regular schedule. Visitors may choose to see it before entering the main exhibit hall, as is suggested for first time visitors by the staff at the desk. Visitors enter the 100-seat theater, whose seats are placed in banked rows, in a semi-circular layout. Lit by subdued lighting, the theater's walls are covered with a number of large photomurals of Native American people, each of which is spotlighted for effect. In the background, visitors hear rythmic Indian music, as they take a seat. The lights dim further. The orientation film lasts 15 minutes, giving an impressionistic overview of the California Indian experience from the pre-contact past to the present, and explaining the State Indian Museum's role in contemporary Indian life in the state.

Leaving the theater, visitors move into the main exhibit hall. This is the permanent exhibit that provides interpretation for the whole of the state. The room gives a sense of an open space, even the outdoors. Its ceiling is relatively high, with natural light from a skylight descending down a shaft to light the artist's studio, and is situated at the hub of the exhibit area. Visitors walk at a leisurely pace from one exhibit to another, passing first a map table that contains a large relief map of California, on which is projected various images, including some that show the pre-contact Indian population locations, major villages, trade routes, and then also the story of the impact of EuroAmerican settlement. All of this is told graphically, with projected images on the map, and with recorded soundtracks available through headphones around the map railing.

Placed throughout the spacious, rounded hall are exhibit cases of varying sizes, all filled with materials from the state's Native American collections. There are many examples of baskets from all regions of the state, clothing, tools, hunting and gathering implements, weapons, worked leather, blankets, mats, headwear, shoes, and more. The impression given by this amassing of material is of a resourceful culture able to provide for its every need.

Other exhibits feature interactive interpretation, including lessons in Native American languages, in booths that give visitors privacy in their attempt to imitate the examples of Native American speakers, whose videotaped demonstrations appear on the television screen before them. Other interactive screens enable visitors to explore the complexities of Indian

mastery of natural drugs and medicines. At other exhibit areas, visitors see dioramas depicting aboriginal lifeways in places in California that can not be depicted on the museum grounds because the location of the museum does not permit a realistic re-creation of the site. Each diorama includes life-size and life-like mannequins, terrain, plants, and animals.

Visitors stop by one of several exhibit stations, where a live Native American interpreter is demonstrating basket making, manufacturing of clothing from animal skins, working of tule, flint knapping, and similar crafts of California Indian culture. As the interpreter demonstrates, he or she carries on a running commentary, and answers questions from the small group gathered around to see. Nearby, an interactive computer touch screen allows visitors to bring up images of similar Native American crafts found in the collection. At each of the stations at which a live interpreter is holding a demonstration, there are hands-on tables, to allow touching of raw or finished materials, or attempts to learn the rudiments of the skill.

Visitors move on to a series of exhibits dealing with the impact of the Euro-American invasion of California. Some are in standard panels containing graphics and text, but there are also interactive computer screens which allow visitors to follow whatever aspect of the story is of interest to them. Using touch screens, visitors delve deeper into the subject of Indian reservation lands in California, learning how they came about, and what their impact has been on Native American life. It is possible to follow the particular story of one group of Indians, if that is of interest.

In the center of the room is a round-walled, glass-enclosed artist's studio, opened to visitors' view from all sides. It is the work place of the museum's artist, or craftsperson-in-residence. Had visitors come to the museum the previous month they would have witnessed the completion of a dugout canoe. Today, visitors may watch an artist at work on a painting. The studio has several students in it, taking an art lesson from the Native American artist. Nearby is a gallery, in which the paintings of the artist are on display. The artist speaks to visitors through an open window onto the studio, explaining what he is doing, and how his art fits into the modern traditions of California's Indian culture. The artist invites visitors to walk over to the nearby gallery and see some of the paintings or sculpture exhibited there.

Visitors stop at a major permanent exhibit concerning Ishi, the Yahi-Yana Indian whose emergence from a fully aboriginal lifeway symbolically marks the closing chapter in pre-contact Native American history. Here on a large video screen is shown motion picture footage of the early 20th century featuring Ishi. Text tells his story, noting it as the historic ending of a thousands' year-old story of the original people.

The museum does not allow visitors to leave believing the Indian story is one only of the past, because it is a story of the present as well. The continuing difficulties faced by the Native American people is tackled frankly. Prejudice and disparaging imagery is shown in vignettes from the popular culture of the 19th and 20th century, in which Indians were

portrayed as merciless savages, thieves, or treacherous. Visitors can see the evidence of this in paintings, books, and motion pictures. The work being done today to help improve the social and economic life of reservation and non-reservation Indians alike is revealed in a staffed exhibit concerned with Indian health and educational opportunities.

While experiencing these varied exhibits, visitors every so often may glace out through windows that seem to bring the outdoors in, making the interior hall seems somehow integrated with the natural world. Soon their attention is attracted by a small crowd of young children, sitting on a raised carpeted platform listening to a storyteller tell a spellbinding Native American story of Coyote and other spirits. The storyteller gestures before a backdrop of a projection screen, upon which visions appropriate to accompany the story are projected. Alongside the storytelling area hangs a contemporary painting of Coyote himself, as he would appear today in modern garb—for Coyote is timeless and belongs to every age.

Eventually visitors work their way to a second section of the large hall. It is subtlety marked off from the main exhibit, though still seems part of the same room. This is the second exhibit hall, dealing with a changing regional exhibit. The exhibits in the regional room change every six months, so that returning visitors will be seeing completely new exhibits. A sign explains that the current exhibit is of the Cahuilla Indians of the Southern California desert. It is produced by the Malki Museum on the Banning Reservation. A map shows the location of the Native American region being featured, and at the same time visitors learn about the Malki Museum itself. Perhaps they will now make a point to visit it some day.

The exhibit is less extensive than the main hall, but makes up for this in its concentration on the fascinating details of the Cahuilla culture. It was produced at the State Indian Museum's own facilities, a combination of exhibit shop and training academy for people working throughout the state in Native American interpretation. After the exhibit closes its run at the State Indian Museum, it will be shipped to the local museum at Malki, or else be sent on the road to tour the state.

Unlike the situation in some other areas, the Cahuilla have maintained much integrity as a distinct people. As visitors walk through the regional exhibit, they see displays of some materials from the Malki Museum, which, along with the Home of the Wind Museum at Lake Perris, is the sponsoring local museum responsible for the exhibit. A large photomural on a wall bears pictures of the southern California reservation lands, and the Cahuilla people who live there. A video player shows an interview with a tribal elder, who explains the some of the traditions of the people. Nearby another video station plays scenes from the most recent annual Big Time at the Malki. A live interpreter, herself a Cahuilla, is stationed in this regional exhibit hall, ready to answer questions, and bring out hands-on materials that can be touched, passed around, and used. In the background visitors hear the sounds of Cahuilla dance music.

The art studio, which acts as a hub for the museum and therefore fronts on all the three exhibit halls, can again be seen by visitors as they walk through the regional exhibit. Visitors take a moment to look in on the work being done there, but this time from another window and therefore another viewing angle.

From either the main exhibit hall, or directly from the regional exhibit hall, visitors may then pass over into the third of the exhibit areas. This last one, marked off in the same way as the others, is reserved for additional changing exhibits. Visitors who have not been to the museum in the past year is assured of a museum that is fully 2/3rds new. Today's visitors may have the good fortune to experience a traveling exhibit from the National Museum of the American Indian, with which the State Indian Museum system maintains close ties. The exhibit is about the Chumash Indians of the Santa Barbara Channel area, and features materials from the Smithsonian. Visitors have an opportunity to see materials that would ordinarily not be available in California. In the hall, a beautifully carved wood canoe, such as the Chumash were famous for, takes center place, illuminated by lights from above. Again, as in other rooms, a live interpreter is available for providing guided tours through the exhibit, and to answer questions. In this room, too, the art studio acts as a hub, and once more, this time from yet another angle, visitors can observe the work being done.

Because the three exhibit halls are built as sections of a rounded space, they flow into one another, bringing visitors back once again to the main exhibit hall. But when visitors re-enter the main exhibit hall, having completed the circle, there is something new to see. The museum's collection storage facility is built up against the exhibit hall, and glassed walkways, allow visitors virtually to walk down some of the aisles of storage. These aisles are rich with Native American materials of every description. Though unlabeled and left without formal interpretation, the very sight of a mass of Native American materials in storage conveys a sense of the productivity of the Native American culture. Visitors not only peek in on the storage facility, but can observe professional curators and curators-in-training from the local museums work with the Native American materials. Today, just at the time visitors are at the visible collections area, several basketry experts are meeting in the storage facility to examine several baskets about which some question has been raised. Visitors can observe their discussion around a conference table, on which one of the baskets rests.

After looking at the visible storage area, visitors can walk back to the lobby area of the museum, and enter the sales area. This is a large room with a staffed sales counter. The shop features a great variety of Native American-related materials for purchase, ranging from books, magazines, and audio tapes and video tapes, to fine miniature feather baskets, artwork, and jewelry. Much of the material is directly or indirectly connected with many of the local museums around the state that are affiliated with the State Indian Museum system. Other materials are the products of students attending classes and training programs at the State Indian Museum, or at colleges and other institutions offering Indian culture-related classes. While the great majority of publications and other materials are directly related to the California Indians, there is a section devoted to the Indians of the Americas in general.

Here, visitors can purchase books and tapes that will help place the story of the California Indian in perspective.

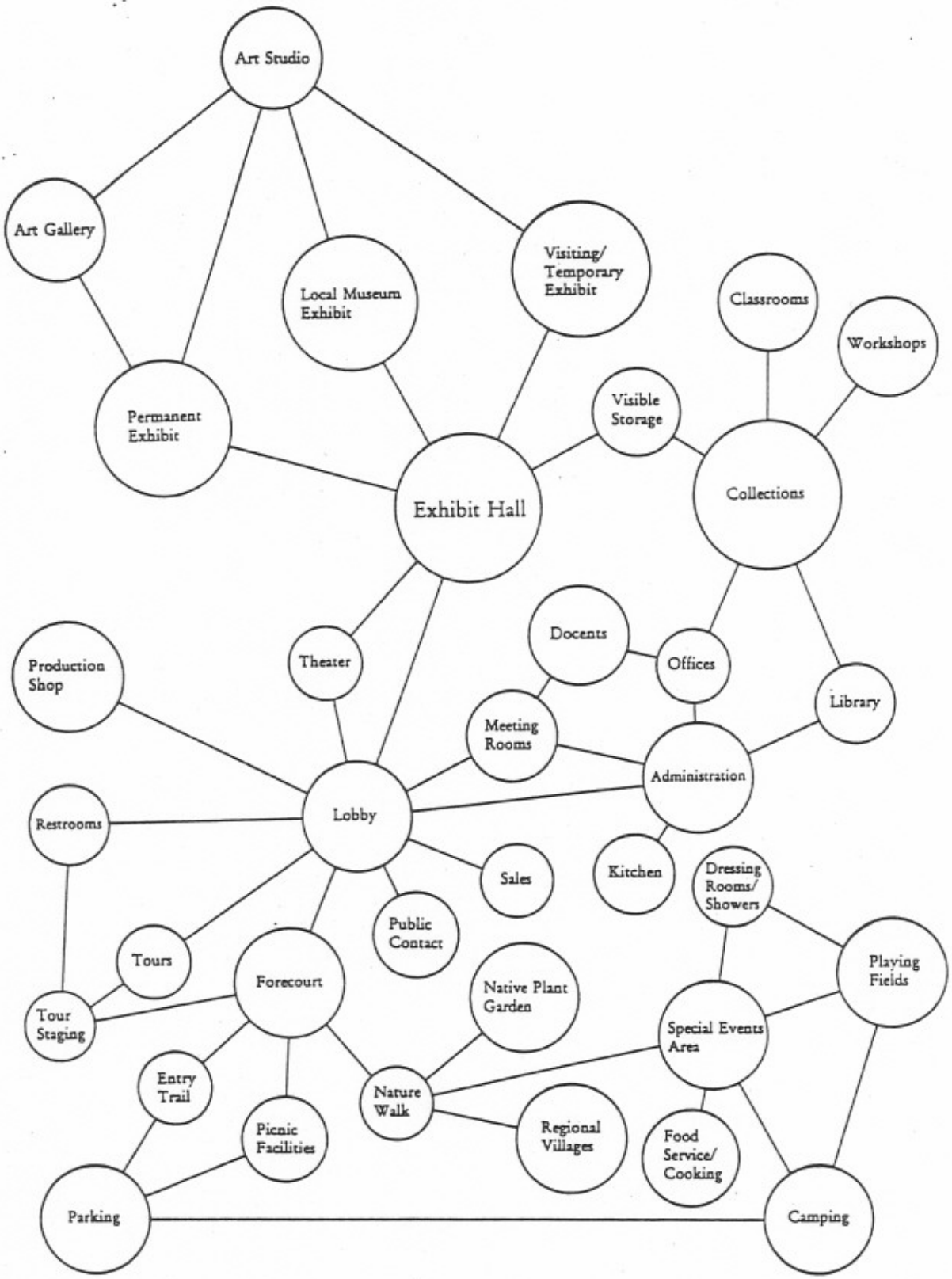
After leaving the main exhibit building, visitors enter the outdoor grounds of the State Indian Museum once more. There is much to see here. A festival, or Big Time is underway at the time the visitor are here. At the playing fields, a game of Indian football is underway. Elsewhere a crowd gathers around a platform to hear the honored elders presentation. Each year several Indian people who have distinguished themselves through many years of service as leaders among their people and contributors to the preservation of Native American life and culture, are honored at such a ceremony. This is, in some sense, a California Indian Hall of Fame induction. While the idea of an Honored Elders' Day is relatively knew, it is perfectly in harmony with traditional Indian values, which always placed great emphasis on respect for the leadership of wise elders.

Under a ramada, an organized game of throwing sticks is proceeding. Visitors look on, along with dozens of other spectators. Nearby, the food concession area throws up smoke from a dozen barbecues, as visitors cue up to enjoy a hearty meal, and perhaps even try a side dish of acorn mush.

Elsewhere on the grounds the usual, everyday activities and interpretive programs are underway. At the Indian village, demonstrators are showing the traditional crafts to visitors, including the raising of a tule hut. Visitors are encouraged to join in the work. Some adventuresome children do, but the adults mostly prefer to stand by and watch, and perhaps take photographs. Near the lake, another small group gathers around a Native American fisherman, who is using a traditional line and hook, and traditionally made netting and traps, for fishing. Here too, visitors are encouraged to ask questions and participate in the activity. Wait! a fish is caught in the net just thrown. The fisherman pulls in the net, displays the thrashing fish to the gathered children, then releases it unharmed back into the water.

It is time for visitors to return to their everyday world. Back on the meandering foot trail, they think about what they have seen. They now know the poverty of the stereotypes that painted Native Americans as a dead people whose lives were devoid of meaning. These were people with a rich and successful culture, with intricate traditions, with admirable skills, with deep understanding of the natural world in which they shared. These were a people, too, caught in the juggernaut of history, as Euro-Americans sailed to every corner of the world over the last 500 years. These are a people, finally, who have persevered despite all. They have much to be proud of in their traditions, the visitor thinks as they enter their car to return to the world of concrete and steel. They will be back another time to observe, enjoy, and even to some extent share in, this pride and determination.

State Indian Museum Central Facility Functional Relationship Chart



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